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If the design includes more than one color, the process is repeated, this time with the restraining paste applied to the first colored areas and to whatever places are to be left white.

Each new color presupposes a fresh tracing from the original drawing, from which is cut all the spots not to receive that particular dye.

The process of applying the restraining paste through the stencil is illustrated by a reproduction of a print by Kuniyoshi taken from *Somemono Hayamanabu*, "Quick Dyeing Methods," published in Tokyo. The print shows a woman at work on a length of cloth suspended from either end. The cross tension is supplied by slivers of bamboo, spiked at the ends, which are longer than the width of the cloth, and, piercing the opposite edges of the strip and bending beneath it, act like springs.

The paper in which the design is cut is very thin and tough. Five or six sheets are cut at one time, after which they are glued together two and two, often reinforced by filaments of raw silk glued between, which bridge the gaps and hold the more fragile parts of the design in place. The upper surface of the paper is then made waterproof with a preparation of the tannic juices from the persimmon and the walnut.

Elaborate and delicate cuttings are possible only when the silk threads are used for reinforcement, and the cheaper stencils are necessarily designed to do without them.

One of the illustrations shows the stencil itself, a reversal of the resulting pattern; the other is made from a print made on sensitive paper and gives the true design.

Bibliography.—International Studio, December, 1907, May, 1910; Art Journal, May, 1901; Stencils of Old Japan, by Hart; American Homes and Gardens, February, 1906; Sutherland, Public Library No. 4070. 89; The Craftsman, Modern Dyestuffs Applied to Stencilling, by Prof. Charles Pellew; A Book of Delightful and Strange Designs, by Andrew W. Tuer, F.S.A., English, French, and German text.

L. W.



Stencil

Carp Swimming

Handbook of the Museum

A NEW edition of the Handbook of the Museum, adapted to the present building, has just been issued. The general form of the book is unchanged. Several illustrations have been added, and the pages now number VIII, 349. For portability and easy opening in the hand an edition has been printed on thinner paper. The size of the volume is thereby reduced nearly

one-third. The illustrations still serve their purpose as reminders of the objects.

As in the previous edition, the plans of the main, or exhibition, floor and of the ground, or reserve, floor are printed for convenience of reference on the inside of the front and back covers. A text opposite each briefly describes the floor. Seven sections are devoted to the seven departments of the Museum, the galleries following in the order of the circuits shown by guidelines in the main floor plan. An eighth section describes the collections of Antique and Italian Renaissance Casts, and after a page containing a Synoptical Table of the History of Art, a supplementary section gives information about the Museum, its growth, and the plans for the completion of the buildings. A note on conditions of admission opens the volume, and a map of the location of the Museum closes it.

Apart from brief historical prefaces, the text of the department sections consists of comment on an object or objects illustrated on the same page, and selected at once for importance and availability for reproduction. By this emphasis on the individual object the Handbook has sought to make a closer approach to the needs of the visitor than is possible either by a simple list of exhibits or by a connected review of the art they represent. The volume is not a catalogue nor a history, but a companion in the galleries and souvenir of them. A visitor is in a museum to look at its contents, and needs to have his seeing made enjoyable and profitable. To this end it is not enough to name and date the objects, as in a simple catalogue, or to refer to them incidentally among irrelevant material, as in a historical review. As an aid to seeing, a list is deficient and a history redundant. The immediate need of the visitor is for information general in character and yet bearing directly on objects before him. This requirement the Handbook aims to meet.

In all the galleries many exhibits are passed over without mention. A complete catalogue is impracticable in a large museum. A standing list of a growing collection is a contradiction in terms, and one that should be kept complete by successive revisions would soon defeat its own purpose by its unmanageable size. On the other hand, in all the department sections there may be objects mentioned which at the time are not shown in the exhibition galleries. The Handbook is a companion to the whole contents of the Museum, both the exhibits on the main floor and the reserves on the ground floor, which are also accessible to all visitors by or without request.

The number of objects individually commented on in the Handbook and its consequent usefulness as an aid in seeing the collections may increase in two ways as the Museum grows, without making the book unwieldy. The present thinner paper admits of nearly a half more pages. The illustrations might eventually be dispensed with. Although an aid in identifying and recalling the objects, they are not essential to the plan of the book.

Docent Service

GUIDANCE in the galleries by representatives of the Museum, subject to their other engagements, is free to all visitors to the Museum. Hitherto free admission also has been offered those making Docent appointments. This privilege the Museum regrets no longer to be in a position to grant, except in the case of classes from public schools. The service remains free as before, but will not in general include free admission.

The Museum is indebted to many friends for the extension of the service to Sunday, and to the Saturday evening and Sunday morning papers for public announcement of the opportunities offered.

Note

THE CHINESE AND JAPANESE DEPARTMENT has lately unpacked and is now preparing for exhibition the contents of twenty-one cases newly arrived from China. They consist of pottery, bronze, and terra-cotta of the early Chinese dynasties, and are remarkable both for their great beauty and archæological interest. They were purchased in the field with money generously given by Mrs. W. Scott Fitz, who has in this way more than doubled the importance of our Chinese Collection. Choice examples will be on view for purposes of study in the library of the Chinese and Japanese Department.

Objects Newly Installed

PLACE	OBJECT	SOURCE
CHINESE-JAPANESE ART		
Porcelain Gallery,		
Case 4	Two pieces of excavated Corean pottery	Lent by Mr. Russell Tyson.
Print Room,		
Case 77	Corean bronze bowl	Lent by Mr. F. S. Kershaw.
Japanese Reserve	Exhibition of Stencils	Lent by Dr. W. S. Bigelow.
PICTURES		
Spanish-Italian Room	Andrea da Solario, Madonna and Child	Lent by the Batchelder Greene Family.
Early American Room	John Singleton Copley, Portrait of Mrs. Hay	Lent by Francis D. Cobb.
	John Trumbull, Portrait of William Farnham, Esq.	Lent by Francis D. Cobb.
Seventh Gallery	Charles H. Davis, The Great Oak	Lent by Harry N. Redman.
	Charles H. Woodbury, Marine	Lent by Frank B. Comins.
	W. A. Gay, Landscape	Gift of Mrs. John C. Howe.
Corridor	Jean Paul Selinger, The Water Seller	Gift of Mrs. Jean Paul Selinger.
	Ross Turner, The Dawn	Gift of the Pupils of Ross Turner, through Mrs. William M. Parker.
PRINTS		
Study	A case showing the technique of the various processes used in the graphic arts	
	Museum Collection.	
	The Prodigal Son Herding Swine. Aquatint by Hans Müller-Dachau	Anonymous gift in memory of Miss M. Ethel Lentell.
	Ponte Vecchio, Florence. Etching by G. Walter Chandler	Anonymous gift in memory of Miss M. Ethel Lentell.